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In the English report on German Schools referred to in the last issue there is an interesting chapter on the teaching of grammar in which it appears that a good deal of the work is done on the inductive principle.

We want to lead up to the accusative and infinitive which occurs in the next piece in the reading book. Instead of starting with the rule "After verbs *decla-randi et sentiendi* the subject stands in the accusative case and the verb in the infinitive mood, the predicate agrees with the subject in the accusative", we refer back to two sentences which have already occurred in the reading book. *Videmus stellas in caelo esse. Credo hominem probum esse.* These may be literally translated and similarly we may say "I know the man to be honest". *Scio hominem probum esse.* But, while we cannot say, "I hear the man to be honest", still less, "I hear the man to have been ejected", or "to be about to die", this is the regular way of stating a fact after a verb of knowing, thinking or stating in Latin. Then the translation may begin; each sentence with a new construction is written on the board, the principles of the construction are noted once more, and are formulated by the class. Immediately they are exercised *viva voce* in the new construction, using the words of the sentences just construed and the rest of the available vocabulary and ringing the changes on the sentences by varying the gender, number, voice, etc., until every member of the class is familiar with the formidable phenomenon. Then, and not till then, the grammar is opened; the rule is read and the examples to be memorized are fixed and underlined.

One of the features of the Reform Readers is that in the vocabulary (*Wortkunde*), which is a separate book, there are at certain intervals collections of the syntactical usages which have occurred, and the points in which the Latin idiom differs from the German are especially noted. In the same way the vocabulary gives the French words which are derived from the Latin.

Masters are constantly asking, "What other instances of the accusative case have we had?" A boy in reply gives a Latin sentence out of the reader, translates it, and says what the function of the accusative was in that sentence; another boy gives another sentence in the same way illustrating another use, and so on. Thus I found a class which had learned Latin for no longer than four months was able to give without hesitation instances of *cum causale* taking the subjunctive, *cum historicum* also taking subjunctive, *cum temporale* and *cum iterativum* with the indicative. The same class, on reaching a simple sentence with *oratio obliqua*, were asked, "Is this the only construction after verbs of declaring and perceiving?" Answer, "No, there is *non dubito quin* . . . with the subjunctive". "How do you translate this?" "I do not doubt that . . ." "What other ways are there of translating

that?" "*Oraverunt ut* . . ." How do you translate the negative of *that*? They begged them *not to* . . . "*Oraverunt ut ne* . . ." In each case the boy in answering quoted a complete sentence from the reader. The teacher, after the class, showed me his book, in which he had carefully noted with red ink the sentences where he had called attention to new forms of accidence, and with green ink the sentences which had served to "induce" some rule of syntax.

The Reform Schools in Germany make a great use of French, which is studied before Latin because the French vocabulary with which the students are already acquainted is so largely Latin and because they have had some drill in formal grammar. German boys have also had drill in formal grammar from the study of their own tongue. There is a tendency on the part of English teachers to approve of beginning the study of languages with French so that from it may be gained that knowledge of formal grammar which seems to be impossible in English. It will, however, be remembered that so far as vocabulary at least is concerned, the English language is itself as good for practical purposes as French to supply the antecedent Latin vocabulary to pupils, owing to the proportion of Latin words that have come over into English. The only advantage that would accrue, therefore, from the study of French before Latin would be in the knowledge of formal grammar. This is unquestionably a great gain but a great deal could be done even here by a proper study of English or by correlation in the general teaching of the schools. In Germany this correlation is very carefully worked out; thus the course in Greek and Roman history in the schools is parallel to the study in Latin of stories from mythology and heroic legends of Greece and Rome. The same thing applies to other years; e. g. while reading Vergil's Aeneid II in Latin a study is made in another class of Lessing's Laocoon. The result is that in one year's intensive work in Latin the teacher is able to cover the ground which would have taken between two and three years had the pupil begun at nine instead of twelve.

The results of this careful preparation are astonishing. An average class begins Caesar in its second year, and in the course of the year reads the first five books through and selections from Book VI together with 700 lines of Ovid.

Can we in this country imagine a second year class reading five books of Caesar, part of the sixth, and 700 lines of Ovid? There is, to be sure, more time given to Latin in the curriculum than with us, for

while we have in the first year five periods of work the German has eight, but the difference of time does not account for everything.

This report, as I remarked, gives abundant food for thought and not merely this, but actual practical suggestions in regard to any number of questions which are constantly coming up. For the sake of completeness I give the following list of chapters: Time Allowance, Co-ordination of Knowledge, Oral Work, Grammar, Translation, Unseen Translation, The Importance of the Subject-Matter, Reading of Authors, Composition, The Teacher.

G. L

DRAMATIC IRONY IN TERENCE

Bishop Thirlwall's essay *On the Irony of Sophocles* (The Philological Museum 2. (1833), 483 ff.) is well known, and in Shakespeare as a Dramatic Thinker Professor Moulton has devoted one chapter to dramatic expression in intrigue and irony. But, so far as I know, no similar study has been attempted for ancient comedy. It has therefore seemed to me that an examination of Terence's usage might well prove both interesting and profitable.

Irony is, of course, a mode of speech by means of which is conveyed a meaning contrary to the literal sense of the words, and may be divided into two classes—'verbal' and 'practical' (to use Thirlwall's term) or 'dramatic'. In the former the dissimulation is manifest to all concerned, else the sarcasm, passing unrecognized, would fail of its effect and recoil upon the speaker, while in the latter (which alone interests us here) concealment of the hinted truth is essential. It may be the speaker himself who fails to perceive the inner meaning of his own words (and then we call it 'objective' irony), or he may employ 'subjective' irony, i. e. consciously use his superior knowledge to gloat over his victim or inveigle him to doom by an ambiguous utterance. In either case, however, the *double entente* is usually known to the audience, a considerable part of whose pleasure consists in viewing with prophetic insight the abortive efforts of the dramatic characters to escape the impending catastrophe.

An excellent instance of conscious irony occurs in Middleton and Rowley's *Changeling* III.2. There De Flores is guiding Alonzo about the castle where he intends to murder him, and significantly says:

All this is nothing: you shall see anon
A place you little dream on.

When Odysseus, disguised as a beggar, learns that Penelope is ready to abandon the long struggle and yield to the suitor that can show sufficient skill with his bow, he comforts her with words whose truth she little realizes:

Lo, Odysseus of many counsels will be here, before these men, for all their handling of this polished bow, shall have strung it, and shot the arrow through the iron (Od. 19.585 ff.).

The unconscious irony, however, is likely to be

more tragic in its tone. So, when Iago first conceives his groundless suspicions of his wife and Othello, he vows that he will be

evened with him, wife for wife (Othello II.1), and these words are fulfilled in a sense far different than he intended, by the death of both wives. For this sort of irony Sophocles was especially renowned, and his Oedipus Tyrannus abounds in instances.

It is possible to draw still one more distinction. Dramatic irony consists not only in the contrast between the outer, apparent meaning and the real, inner meaning of an ambiguous phrase, but also in the contrast between the real and the supposed situation. Thus, a man whose ruin is impending often mistakes the position of his affairs so utterly as to indulge in entirely unjustified expressions, feelings, gestures, or acts of rejoicing and triumph. The difference between these two varieties of dramatic irony may be seen in Sophocles's *Trachiniae*. In the first place, we have the contradiction between the real meaning of the oracle that Heracles's "release from toils will be accomplished" and Heracles's own mistaken interpretation thereof; and, in the second place, there is the 'irony of situation' in that Deianira sends him a gift which she hopes will woo back his love but which actually results in his death. Euripides's *Bacchae* offers other examples in the boastful and confident attitude of Pentheus, whom the spectators know to be doomed to a frightful end, and in the mock humility of Dionysus, whose intended vengeance they forsee. Again, in the Oedipus Tyrannus there is a striking contrast between the intended and the actual effect, when the Corinthian messenger informs Oedipus that Polybus was not his father. This irony of situation often consists in the clash or shock of conflicting intrigues, as Professor Moulton (op. cit., 211) has shown in his analysis of Shakespeare's *Measure for Measure*.

After this preliminary survey, we may turn to Terence. In the *Andria* Simo intrigues to test his son's obedience by pretending that he has arranged an immediate marriage for him with Chremes's daughter. Accordingly, there is irony of situation in the consternation which this false announcement causes (I.5; II.1). Pamphilus's slave (Davus), however, soon sees through the trick and persuades him to turn back the intrigue (and, consequently, the irony) upon his father by apparent compliance (420 ff.). But Simo at once proceeds to get Chremes's consent in fact, so that the dramatic situation is again reversed, as the too clever slave discovers to his surprise when he facetiously inquires why the wedding is being delayed (581 ff.). Especially galling are Simo's words (said without a full comprehension of how true they are):

nunc te oro, Daue, quoniam solus mi effecisti has
nuptias,
.....corrige mihi gnatum porro enitere (595 f).
There is also irony in the conduct of Charinus,